

OC WEEKLY

FREE

A close-up, profile portrait of Mayor Bao Nguyen, a man with dark hair, wearing a dark suit, white shirt, and a striped tie. He is looking slightly to the left with a gentle smile. The background is a solid blue color.

A LIBERAL LITTLE SAIGON?

The OC enclave's politics are finally turning progressive, with help from Garden Grove Mayor Bao Nguyen and a new generation of Vietnamese-Americans

BY CHARLES LAM

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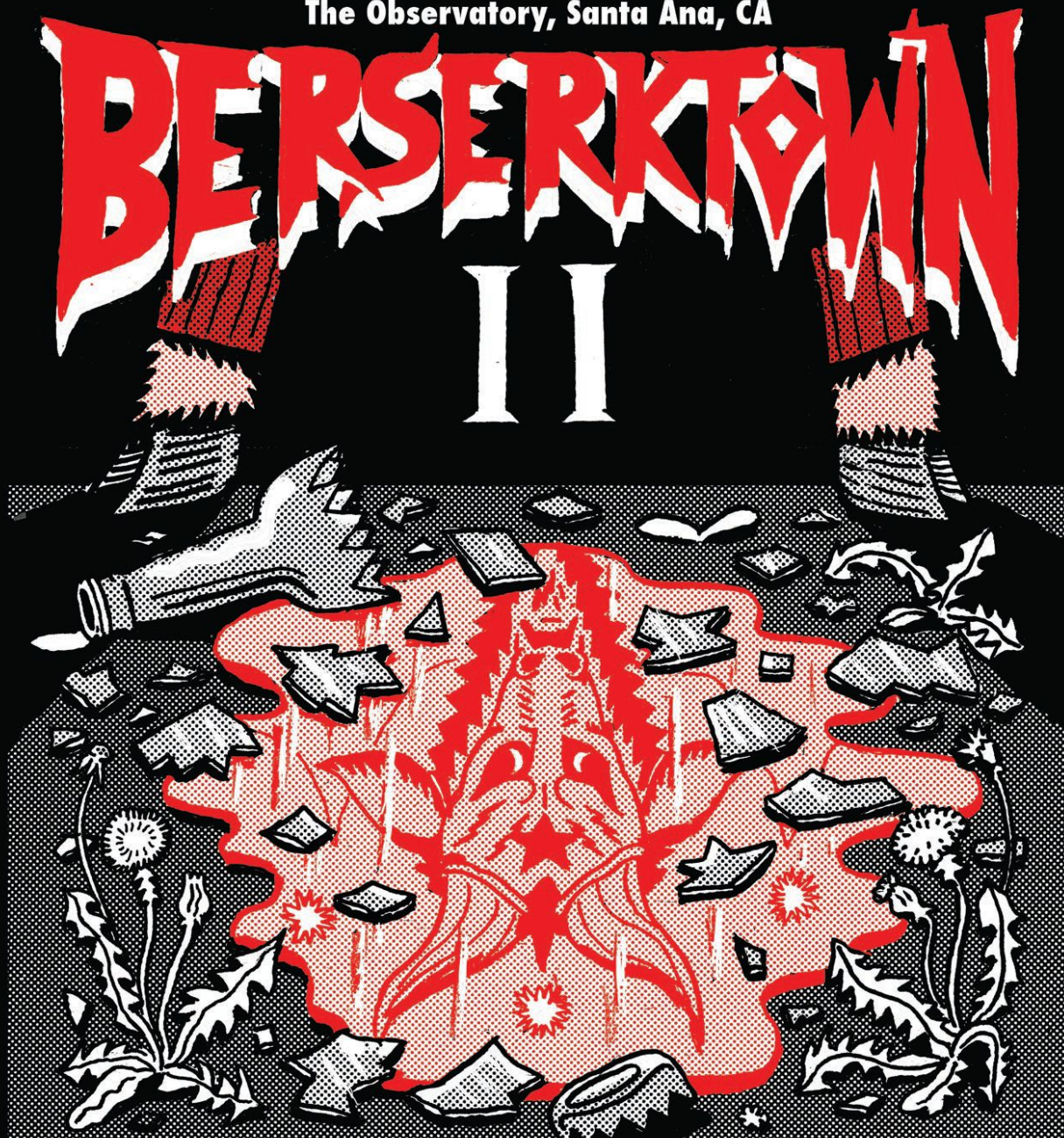
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/ Diät / Din / DJ Stingray / Ninos Du Brasil / Varg / Ames Sanglantes / Survive / York Factory Complaint / Nate Young's Regression / The Lowest Form / Civilized / Tony Molina / Dress Code / Folleto / Back to Back / Tenement / G Spot / Rectal Hygenics / Wax Idols / Young Trynas / Scalped / Fell To Low / Convict / Culture Shock / Sissy Spacek

Saturday, August 15th

No Hope for the Kids / The Mob / Career Suicide

Fucked Up / Power Trip / Juanita y los Feos / Fumidagos / Unified Right / Institute / Freedom / Violent Minds / Minus / Rival Mob / Fury / Response / Take Offense / Nicky Crane / Hell in the Cell / White Boys / Xibalba / Volahn / Black Witchery / Cirrhus / Corpspazm / Uniform / Antwon / Royal Headache / Nudity / Lakes / Weyes Blood / Zig Zags / Silent Servant / Lust for Youth / Body of Light / Jock Club / Cairo Pythian / Digital Octopus

Sunday, August 16th

Royal Trux / Dead Moon / Milk Music

Sheer Mag / Screaming Females / The Ukiah Drag / Vexx / White Lung / Priests / Downtown Boys / Feels / Akitsa / Slægt / Harassor / Damien Dubrovnik / Encapsulate / Total Abuse / Drainolith / Amen Dunes / Circuit Des Yeux / Nyogthaebliisz / Hellvetron / The Skull Defekts / Helm / Puce Mary / Three Legged Race / Liebestod / Prostitutes / C. Spencer Yeh / Breathing Problem / Bill Kouligas / Kevin Drumm / Vacation / Appetite / Face The Rail / J. De Sosa / Itasca / Oath / Gun Outfit / Watery Love / Dan Higgs

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OC YOU SEE »

SMALL COVE IN LAGUNA



LON HALL

up front

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on the cover

Photo by Danny Liao
Design by Dustin Ames

RED MEAT moldering maw of mirthlessness from the secret files of **max cannon**



Mom! I don't like these pants you got for me. They're the color of poop and the fabric is kind of itchy on my legs.

Whoa, kid. Here in the Mirror-World, you ain't playing to win unless you're sporting a scratchy pair of diarrhea-brown slacks.

Then these look good on me?

Nah. Everything here is backwards. In your realm...better prepare to be a social pariah.

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OC PRIDE 2015

SANTA ANA PROUD



BRIAN FEINZIMER

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Robert the Bold

How a Santa Ana butcher told his Stage 4 colon cancer to fuck off
BY GUSTAVO ARELLANO

We call him the Butcher, and not just because Robert Flores is a *carnicero* by trade and has been for more than 35 years. Bobby's as sharp as the knives he uses for a living—the knowledge of his skills, his humor, the hooks and crosses he unleashes whenever my friends and cousins go through a boxing session at the Mexiclan Dojo. I've never heard him play the sax or seen him drive the VW bug in his garage, two hobbies he's yet to share with us, but I'm sure he does so with an exacting verve as only someone who slices, chops, saws and eviscerates for a living can.

And now, I'm proud to say he's also a sharp author. *#FuckCancer* is an awesome, unsparing, hilarious, touching look into the life of not just a cancer survivor, but a cancer killer. You *have* to possess the mindset of a meatman to make it through the hell that is Stage 4 colon cancer: methodical, precise, unsparing, prepared for the gore and blood that follow when it confronts you. It's a disease that beats down almost everyone, especially when it's ready to turn you into a carcass. But the Butcher prevailed—and now he wants to tell his survival tale for the world, a story I'm proud to promote and even play a small part in.

I can't even remember when Robert and I met. He knew me long before I knew him, as Bobby had read my stuff in the *Weekly* for years. Maybe it was on Twitter, where he sent me enough nice things for me to follow him, then posted enough hilarity for me to retweet incessantly. Maybe it was via Facebook, which says we've been *amigos* since October 2011. Maybe it was in—of all places—the Cypress Park Library in Los Angeles, home to one of the coolest librarians around, so cool that his *Lowriting: Shots, Rides & Stories From the Chicano Soul* featured entries by both Robert and me. (You can buy that book through the publisher of Bobby's book, Broken Sword Publications—what, you don't think I shamelessly cross-promote stuff here?)

Truth is, I really don't give a fuck: Bobby is my brother now, and it feels as if we've known each other forever. I think we immediately got along because we shared the same love of food, the same hatred of *vendido* politicians, and the same commitment to raise *DESMADRE*. I forgave him that he attended Mater Dei High School, which is as famous for its pedophile priests as it is for its powerhouse prep football and basketball programs; he looked past the fact that I'm from Anaheim, and he's from big, bad SanTana.

We immediately hit it off, and I intro-



ART MEZA

duced him to my inner circle, one member who—talk about fate—had worked with Bobby at a supermarket in Irvine a decade earlier. But in those first couple of meetings, I didn't know he was battling for his life. The remarkable thing about the Butcher is that any despair he may have is quickly leveled by his determination and optimism; his public face is that of a typical middle-aged *chingón* who wants nothing more than a beer at C4 Deli, a burger during Trivia Night at Kelly's Korner Tavern in Placentia, and a football game on the screen to call it a night. As you'll read in the pages of his book, he definitely went through highs and lows, but he NEVER gave up. I always tell young students that the way through life is always forward—you can slow down, but never stop and NEVER go back. In the Butcher's case, he didn't just keep going forward; he cut down the shitstorm of life.

I come from a family of cancer survivors—my dad had testicular cancer, while *Mami* beat breast cancer. We at the *Weekly* lost photographer Andrew Youssef a couple of years ago to the same cancer that struck Robert (the two became quick

friends before Andrew left us). Cancer is a vicious thing that lays waste to the strongest people—and it's absolutely taboo to talk about it in Mexican society. We're supposed to face it stoically, without drawing attention to ourselves. But that does nothing to help others—or the sufferer himself.

#FuckCancer is not just the latest entry in the lengthy bookshelf of cancer literature; it also belongs in Chicano Studies classrooms. Because in the Butcher, you find everything we want our community to turn into: a fighter. A survivor. Someone who's proud of where he's from. Brown and down. And a pioneer: Robert is brave enough to tell his story, to become a writer despite being in his mid-50s and never having written a "professional" story, let alone a full-length book. May this book inspire people who want to be writers but are afraid to do so... to do so. May the Butcher inspire other cancer survivors—especially *raza*—to tell their stories. May *#FuckCancer* give families the courage to talk about this subject. May this book top *The New York Times* best-seller list! (Yeah, right, the editors there still think the only "Hispanic" writer worth covering is Richard Rodriguez.)

But most of all, may everyone who reads *#FuckCancer* come away inspired by the Butcher to do something with their lives. Because if this man looked death in the face, took its scythe and chopped it down, then so can you.

GARELLANO@OCWEEKLY.COM

Foreword from #FuckCancer: The True Story of How Robert the Bold Kicked Cancer's Ass by Robert Flores; Broken Sword Publications (www.brokenswordpublications.com). \$14.95. Follow Flores on Twitter: @foxflores.

BLOG ON » NEWS
NAVEL GAZING
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DEPARTMENT OF CORRECTIONS
In "We Got Dat Ting" (July 31), it was stated that George Fullwood was divorced. In fact, Fullwood and his wife, Frances, have been happily married for more than 30 years. The *Weekly* apologizes for and regrets the error.

ask a mexican!»



the *traficantes* would whisper, “*Chiva... chiva*” (pronounced “chee-ba”), as I walked down 16th Street. At least, that’s what it sounded like. When I asked someone what it meant, they said, “Stuff,” which seemed plausible enough. Now it’s baby goats? I know slang etymology is often hard to pin down, but why is heroin referred to as *chiva*, if that’s the right word?

My Only Animal Is a Chihuahua

DEAR GABACHO: Don’t ask me: ask my pal Sam Quinones, the greatest reporter on Mexican immigration to the U.S. and its effects on both countries, as well as author of the magnificent new book, *Dreamland: The True Tale of America’s Opiate Epidemic*. His response: “Oooh, *estimado*, that’s no goat they’re offering for sale. That’s black-tar heroin. Chivas are indeed a soccer team, and *chiva* means goat, the meat that goes into that delicious birria and barbacoa the folks from Jalisco and Michoacán make so well. But on the street, it’s slang for that sticky, semi-processed kind of heroin that looks like rat crap and tends to block up all your arteries, and then, pretty soon, you get infections and gangrene, then flies start buzzing the infected area, and, trust me, no one wants to talk to you after that. So you want to stay away from the *chiva* those heavy breathers are offering on the street. They’re supplied by our *traficante* friends from northwest Mexico, whom we have to thank for the decapitations and wanton massacres of late. Stick with the barbacoa; it’ll just get your fingers messy.”

DEAR MEXICAN: Perhaps immigrants need a bit of a public-relations boost. Instead of being

portrayed as parasitic foreigners who siphon taxpayer money, shouldn’t someone point out that they believe in America and want to be part of a free nation built on American principles? This may go a long way toward integrating the immigrant population and reducing resentment, *si?*

Inclusive Gabacho

DEAR GABACHO: While I’m sure you’re asking this from a good place in your *corazón*, this is the exact sentiment expressed by Know Nothings such as Donald Trump—you know, his whole “When Mexico sends its people, they’re not sending their best. They’re not sending you... They’re sending people that have lots of problems, and they’re bringing those problems with us. They’re bringing drugs. They’re bringing crime. They’re rapists. And some, I assume, are good people” bullshit. Fuck it: Let’s celebrate all the “bad” Mexicans who come into this country without papers. Let’s celebrate people like my dad, who came to this country with a fourth-grade education and is the proud *papi* of four college graduates—three of them with master’s degrees. Let us now praise the people savvy enough to not only escape *la migra*, but also make a life for themselves in *los Estados Unidos* outside immigration law. The supposed losers of society are who made this nation, from former slaves to Jewish refugees to the Yellow Menace, homesteaders and, yes, Mexicans. Besides, when we *do* highlight the absolute best Mexican immigrants we offer—undocumented college students—those same Know Nothings like Trump just dismiss them as illegals.

ASK THE MEXICAN

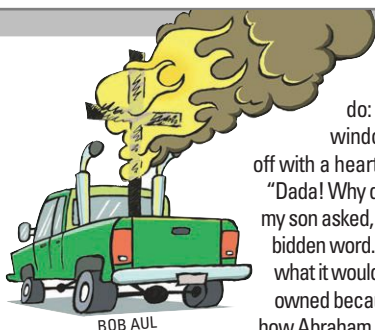
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Hey You!

» ANONYMOUS

Old Sign of the Cross

Had I been alone, I likely would have walked over to have a little chat about what that flag really represents—and no, it’s not heritage. It’s hate. And if you don’t get that after the killings at the church in Charleston, you likely never will. But my wife has forbidden me from confronting assholes while I’m with the kids. So I fumed silently and got in the car. Then I saw you and your Silverado truck coming from the opposite way, with the median safely separating us. So I did what



anyone would do: I rolled down the window and flipped you off with a hearty “Fuck you!” “Dada! Why did you say that?” my son asked, recognizing the forbidden word. So we talked about what it would feel like to be owned because we’re different, how Abraham Lincoln and Martin Luther King Jr. and many, many brave people fought and died to fix that. Except people still fly flags of hate wishing this hadn’t happened. Just as I was finishing my impromptu history lesson, we passed a real-estate sign emblazoned with the red, white and blue. “That’s our flag, right, Dada?” Yes, that’s the one, son, and thanks, OC redneck, for helping me explain to the boy why you’re a coward, traitor and asshole for flying that other hateful rag.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to “Hey, You!” c/o *OC Weekly*, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626, or email us at letters@ocweekly.com.

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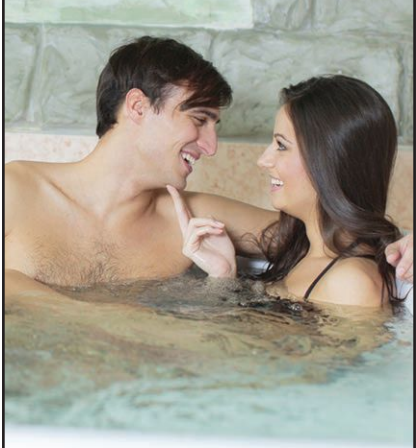
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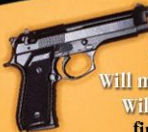
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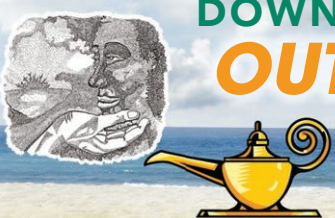
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DANNY LIAO

LITTLE SAIGON POLITICS ARE FINALLY TURNING PROGRESSIVE, WITH HELP FROM GARDEN GROVE MAYOR BAO NGUYEN AND A NEW GENERATION OF VIETNAMESE-AMERICANS

BY CHARLES LAM



“come back here tonight waiting for the mayor’s response to my questions, and the questions of many in the Vietnamese community,” Laura Tran tells 35-year-old Garden Grove Mayor Bao Nguyen, in a stern, medium register with just a touch of vibrato. She’s a small, older woman who attends nearly every meeting concerning relations with Vietnam, whether it’s a Tuesday-night Garden Grove City Council meeting such as tonight, March 10, or a Sunday-afternoon reception with U.S. Ambassador to Vietnam Ted Osius. Most of the time, she’s polite enough; now, she borders on livid. “Maybe you ignore our questions because you despise or look down on your people,” she continues. “Would you please let us know about your political point of view on the communist regime in Vietnam?”

Behind her, men and women, mostly Asian, fill the City Council chambers to the bursting point. It’s the third time in a little more than a month that many of them have shown up, and several are visibly angry. They’ve spent nearly half an hour fuming in their seats as they waited for three teachers to receive congratulations from the city for winning teacher of the year at their respective school levels.

As city clerk Kathy Bailor read off the educators’ accomplishments, a handful of people shuffled up to drop off pink

public-comment cards; Bailor added them to the thick stack. Outside stood even more people, some adorned in yellows and reds and holding large picket signs thrown together with cardstock and thin wooden stakes. The police officers by the door ushered them to the overflow room a few feet down the hall, where several dozen people were intently watching Tran on television.

It’s a scene that has played out dozens of times during the past 20 years: angry, anti-Communist Vietnamese refugees blasting a council member over slights, either real or perceived. In this case, protesters are angry that Nguyen, who was born in a refugee camp, refused to sign alongside his council colleagues a letter to Riverside criticizing that city’s sister exchange with the Vietnamese city of Can Tho. The meeting stretches past 10 p.m., with several elderly refugees trashing Nguyen. “Do you bow to the blood-red flag?” a man asks in Vietnamese, referring to the banner of Commie Vietnam.

But tonight, dozens of young Vietnamese-Americans, with their allies in tow, have shown up to support Nguyen. Many of them hold small, letter-sized signs they printed only hours before reading, “#WeWillHeal.” And while the older Vietnamese scream and yell and question the mayor’s loyalties, the younger Vietnamese take to the mic to offer a different—indeed, historic—message.

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A Liberal Little Saigon?

» FROM PAGE 9

The Vietnamese-American Republican voting bloc in Orange County is legendary. Over the past decade, Vietnamese-American politicians have dominated civic affairs in the cities that constitute Little Saigon, taking over city councils and school districts in Garden Grove and Westminster, as well as spilling over into neighboring cities. Politicians such as Van Tran, Janet Nguyen and Andrew Do have used their seats as steppingstones toward the California Assembly, state Senate and Board of Supervisors, respectively. In turn, they have groomed other candidates to take the seats they vacated, creating a refugee political machine rivaled only by the Cubans in Miami.

Vietnamese-Americans, as a whole, swing to the right. In the 2008 National Asian American Survey (NAAS)—the first year the survey was conducted—nearly 30 percent of Vietnamese-Americans identified as Republicans, compared to only 14 percent of Asian-Americans (22 percent identified as Democrats, compared to 32 percent of Asian-Americans in general). The political differences were even readily seen in who Vietnamese-Americans intended to vote for for president, with 51 percent saying they planned to vote for John McCain, compared to 24 percent in other Asian-Pacific Islanders (API) communities.

In recent years, however, that identity has started to break down. By 2012, only 20 percent of NAAS-pollled Vietnamese-Americans actively identified as Republicans, down from 30 percent four years prior, most shifting into no-party preference. More polled voters indicated they would vote for Obama over Romney, though more than half were still undecided. In the 2014 survey, the percentage of Vietnamese-Americans identifying as Republicans recovered to 23 percent, but the number of Republican-identified voters tied with Democrat-identified ones for the first time. Vietnamese-Americans also lost their place as the most Republican-leaning API group to highly Catholic Filipino-Americans.

The swing can be partly attributed to major issues such as LGBT rights, race relations and dim job prospects, pushing more normally uninterested young Vietnamese into voting. Many of the young, Democrat-identifying Vietnamese attended that Garden Grove City Council meeting on March 10, thanks in large part to the social-media efforts of Bao Nguyen supporters Julie Vo and Hugh Tra.

Tra, a 24-year-old Vietnam-born, Garden Grove-raised UCLA grad had volunteered with Nguyen's mayoral campaign from afar, advising him on web and social media while studying abroad in Vietnam. The Bolsa Grande High School alumnus is currently prepping for his LSATs, with

plans to attend law school on the East Coast. Unlike many America-raised Vietnamese, who can regale you with tales of weekend family trips to one anti-communist rally or another, his family wasn't even particularly involved in politics when he was younger.

"I grew up constantly hearing about the Vietnam War," says Tra, whose family immigrated to the United States when he was 1 year old under the American (or Amerasian) Homecoming Act. "It was always a discussion topic, but beyond that, no one in my family or extended family was politically involved. They didn't go to protests or campaign."

Tra started reading about the world and foreign policy after 9-11, but it wasn't until he was leaving high school that he had first-hand experience with civic life. His parents had wanted him to be a doctor or an engineer, but he won a college scholarship in 2008 for a video he had produced. That pulled him into Little Saigon politics through the most clichéd way imaginable: a protest. "I was going to a concert to accept the award," Tra remembers. "I got there, and there was a protest outside. It was a group of older Vietnamese people. They were yelling and screaming at me. I remember one man spitting on me. That hit hard."

"The concert was honoring someone who had passed away recently," Tra added. "He was an anti-war songwriter in Vietnam. I read up more about politics after that. Especially in Little Saigon."

In 2012, after meeting Nguyen while volunteering for the Boys and Girls Club of Garden Grove, Tra offered to help with his campaign to keep his seat on the Garden Grove Unified School District Board of Trustees. The college student covered predominantly white, western parts of the city.

His parents, though initially hesitant, grew to accept Tra's political shift. "They saw me maturing, and they embraced it," Tra says. "My dad is very supportive of me. He wants me to be involved in politics later on after school now, too. . . . He and I talk a lot. We agree 80 percent of the time. The other 20, we'll have our differences, but I share my point of view."

Whether they're ideas on strengthening the relationship between older and younger Vietnamese-Americans or Vietnam the country and Vietnamese abroad, they're all based on better communication. A better future can be built on better and more dialogue, he believes. "For older and younger Vietnamese, it's not that we actually disagree," Tra says. "We both want the same thing: a more democratic society. Our ways to solve that problem are different, but I feel like the message we've been using for the past 40 years hasn't been working. Why should we use it for another 20?"

"The clashing of ideas between the generations, I think a lot of that has to do with the language barrier and miscommunication," he adds. "If the active, older Vietnamese generation were willing to come to the table and see younger Vietnamese as equals, if they realize we both have a

HUGH TRA: DRESSED IN BLUE



DANNY LIAO

stake and not see our voice as lesser, I think we have a lot of potential to make our community much better."

One of the obstacles standing in the way of progress, however, is youth disengagement. While Nguyen enjoys an active, young supporter base, in part because of his own youth and willingness to speak frankly and openly, Vietnamese-American youth have particularly low voter-registration and -turnout rates. Many of those who are registered to vote fill their ballot with their

parents' wishes in mind, and few choose to get involved in any kind of politics from an early age. "There's not a lot of Asians getting involved," says Ngoc Nguyen, the OC Democrats' intern coordinator. "That's the general issue—there's not a lot of APIs who want to get involved with the Democratic party. Not that there's anything wrong with that—APIs just don't usually get involved in politics at all."

Nguyen's story is unique from a lot of her peers. A recent UC Irvine graduate, her immediate family came to the United States only in the early 2000s, sponsored

» CONTINUED ON PAGE 12

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A Liberal Little Saigon?

» FROM PAGE 10

by extended family members who arrived by boat. They moved around the country for a bit—first to San Jose, then to Virginia, where Nguyen attended a few years of elementary and middle schools. While living near the capital, Nguyen’s classes visited government buildings frequently. “We went to the Capitol, to a lot of presidents’ houses,” Nguyen says. “I joked with my friends: Californians visit the missions; we visited D.C.”

By the time she moved to Orange County for high school, Nguyen was already getting involved in politics,

though her parents weren’t particularly active and, as with most other Vietnamese-American parents, didn’t fully understand the American political system. First came a stint in then-state Senator Lou Correa’s Young Senators Program for high schoolers, then an internship in Correa’s office, followed by stops in the offices of Congressman Alan Lowenthal and Senator Barbara Boxer.

“[My parents] weren’t objecting because they assumed it would lead to a law career, but if you sat them down and explained to them I actually want to do politics, not law, they’re a bit more iffy about it,” Nguyen says. “I was trying to tell my dad that I had to move to D.C., and he was like, ‘In no other career do you have to move in order to find a job.’ It’s hard to explain to

them the constraints of the field.

“In the 2012 election, I was campaigning a lot,” she adds. “It was the summer, so I’d leave at 9 and not get back until midnight, and my mom didn’t understand that.”

Nguyen has hope, however, based on experience with her interns. Though API youth are underrepresented in the volunteers in organized politics, such interns are driven—and very young.

“There’s a lot of untapped potential,” Nguyen says. “Not a lot of people are willing to reach out to them because the understanding is that the API community is a lot more conservative, but the younger generations are very progressive. What I’ve seen is that it’s the young ones who want to get involved quicker. Lately, I’ve been getting a lot of high schoolers.”

While Tra and Nguyen are part of a stabilizing, maturing, politically active generation of Vietnamese-Americans, people before them made those politics accessible. In 2002, Tammy Tran joined then-assemblyman Correa’s team as a community field representative. Part of her role was to be an interpreter two ways—to explain the American political system to her elders, as well as explain and advocate for her community’s needs and concerns to her employer. The job was supposed to be just a two-year stop for Tran, but Correa’s understanding management style (her father entered a half-year coma after being involved in a car accident just days after she started working for Correa) endeared her to him for the next decade.

While working for Correa, she managed his office’s internship program, including the internship that was Ngoc Nguyen’s first in politics. “The Vietnamese community was just starting to gain ground and attention,” Tran remembers. “That’s why Lou decided to hire somebody. Loretta [Sanchez] had just hired somebody, and Van [Tran] had just won two years before that.”

“I went to Cal State Fullerton in the late ’70s,” Correa says. “I saw the wave of Vietnamese students come in. I saw them deal with the new culture, the new language, and I developed a lot of friendships that year. When I got elected, I wanted to learn more about the community. It’s one thing to put out a press release in the language, but I wanted to actually go out into it.”

Tran’s parents were politically active and involved their daughters in their activities. Her parents were already educated when they left Vietnam in 1978, and though her father worked odd jobs for a time, he was able to regain his pharmacist license. The family opened a business, and when the community would protest, they would gather in front of the pharmacy to organize. Tran and her sister would make small flags of the former Republic of South Vietnam out of paper and bamboo skewers to hand out to protesters.

Tran attended USC before working for Correa and hoped to work on an international level as a human-rights lawyer, but the more she worked in local government, the more she realized how much advocacy work she could accomplish at that level—a mes-

sage she hopes to pass along to the younger generation of Vietnamese-Americans.

“I realized that we had the potential to make an impact, or we had the potential to waste people’s time and lose out on opportunities that make people’s lives better,” she says. “If we wanted to make a bigger impact, then we need to be engaged in the political process. We need to educate our elected officials on what’s important to us and what’s important to our community and ask them to do some things.”

Though she was born in the United States, Tran feels that she and others who were born closely after the fall of Saigon are a bridge generation, able to understand both the elders who went through the trauma of the war and the generation who barely know their parents’ homeland. “Some older people—not everybody—expect younger people to listen to the older folks, and then younger people think the older generation needs to accept young people,” she says. “I think there’s a middle ground. There’s a place where we can meet and discuss and understand because I’ve seen it.”

Although the Vietnamese electorate is still fairly Republican and will remain so for at least the near future, plenty of evidence shows that cooperation between historically opposing Vietnamese groups is possible. Many of OC’s Vietnamese Republicans are actually moderate, some verging on liberal. Tran and Westminster City Councilman Tyler Diep, one of the Republican Party’s youngest electeds, have a mutual respect, with Diep recently speaking to a student group introduced to him by Tammy Tran. Van Tran once famously endorsed Madison Nguyen, a Vietnamese Democrat from San Jose who faced a recall effort after backing the name “Saigon Business District” over “Little Saigon” for a neighborhood in her city.

“We need young people to get involved, to go vote and to pay attention to what’s going on,” says Diep. His upbringing is nearly identical to many young Vietnamese on both sides of the aisle: He immigrated to the United States when he was 8; in high school, he was involved in the Boy Scouts. Though his parents didn’t discuss politics with him, they supported him with reservations. They’d rather he be a doctor or an engineer, but in college, he traveled to Sacramento from San Diego to protest tuition increases and dialed the number on a political flier advertising a paid internship; that would lead to the rest of his career.

“If you don’t get involved for a greater cause, at least get involved for yourself and your families,” Diep says.

Truong Ngoc Son, a compact man with the ramrod-straight posture of a soldier in a military parade, marches to the dais and bows to the audience each time he speaks at a City Council meeting. He repeats many of the same questions as Laura Tran, questioning whether Bao Nguyen told the *Weekly* in a

» CONTINUED ON PAGE 14



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A Liberal Little Saigon?

» FROM PAGE 12

previous interview that he felt more freedom in Vietnam than in the U.S., whether he was secretly a communist, and whether he hated his people. He spoke in Vietnamese about Nguyen’s supposed disrespect shown to South Vietnam’s war dead.

Next comes Julie Vo. “I am a resident of Garden Grove,” she says. “I love my city and my community. I am Vietnamese-American. I am a child of the refugee story.”

She continues reading her prepared statement, expressing respect for the sacrifices the Vietnamese-American community made to arrive in America and the strength the refugees showed on their journeys. As Vo details how she has spent the past 10 years working with underprivileged people, her eyes begin to tear; she clears her throat before continuing on.

“Asian poverty rates are highest in Westminster, Santa Ana and Garden Grove,” Vo says. “One in three Vietnamese people are low-income. Unemployment increased by 123 percent. Over half of Vietnamese adults lack mental-health coverage, a rate higher than all racial groups.

“I respect my community and our history, but there are so many needs that are impacting our lives and our families: education, immigration, unemployment, civil



liberties, health-care access,” she continues. “I am a young Vietnamese person asking everyone to support the important work that is necessary right now. Mayor Bao Nguyen is a good mayor who cares about this city and the people in this city. Let us put all this hateful energy and turn it into love and healing and support for one another.”

When she finishes, the young Vietnamese in the crowd applaud as the older community members sit bemused and quiet. More young speakers will follow her: American-born Vietnamese, refugees, immigrants, non-Vietnamese allies. One older member of the community will interrupt a speaker when that person mentions forgiveness, but Vo, Tra and the half of the room favoring healing largely accomplish what they sought to do.

“The major issue I see in Little Saigon politics is the generation gap,” says Bao Nguyen. “The new generation does not have the same experience that the first generation continues to struggle with. It becomes an issue of how the collective narrative is shaped and who gets to speak and be heard. I think each person’s experience is meaningful, and personal struggles should not be compared with others’. More young Vietnamese-Americans are getting involved already, and it’s important that there’s a counterpoint to the dominant narrative—that we help drive the conversation—because if we’re not heard, then we’re not considered.”

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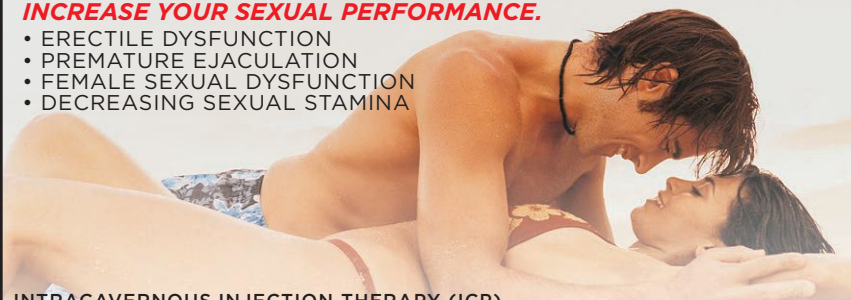
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[ART]

Stay Animated 'Spirit of the Wind'

Take flight with the spirit of Hayao Miyazaki's critically acclaimed animation films in Rothick Art Haus' latest (and sadly, last) pop-culture art show paying tribute to the master and his Studio Ghibli. Films such as *Kiki's Delivery Service*, *Spirited Away*, *Howl's Moving Castle*, *Ponyo* and *My Neighbor Totoro* reflect strong political undercurrents of feminism, nature, pacifism and human relationships. Your favorite Studio Ghibli film will probably be depicted in some manner at the aptly titled “Spirit of the Wind,” but does anyone really have just one favorite Ghibli film? Artists from all over the world present original pieces that feature just as much dynamism and imagination as their source material. With limited gallery hours after the opening, this will be a show not to miss.

“Spirit of the Wind: A Studio Ghibli Tribute Show” at Rothick Art Haus, 170 S. Harbor Blvd., Anaheim, (714) 829-8283; www.facebook.com/pages/Rothick-art-haus. 6 p.m. Through Aug. 30. Free. —AIMEE MURILLO

[FESTIVAL]

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Paramount at YostTheater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; www.yosttheater.com. 6 p.m. \$15-\$20. —AIMEE MURILLO



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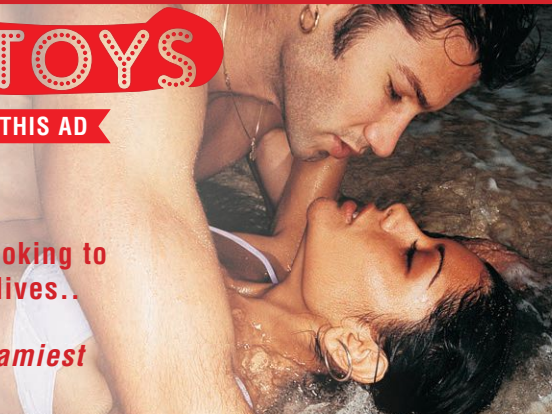
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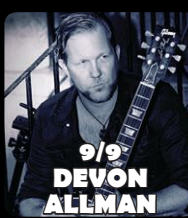
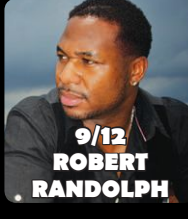
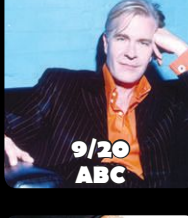


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sun/08/09

[COMEDY]

After The Office

Craig Robinson

Over the past half decade, Craig Robinson has risen from being a bit character on NBC's cult hit *The Office* to a brilliant, scene-stealing character actor. His appearances in films such as *Hot Tub Time Machine* and *Pineapple Express*, as well as voice-over work on *Shrek Forever After*, have cemented the Chicago native

as a top talent. But Robinson's roots remain in standup, with some of his bits being hallowed in pop culture—after all, who could forget his turn behind the keyboards both in the Dunder-Mifflin warehouse and during that memorable scene with Rihanna in *This Is the End*? This is the rare opportunity to catch a major personality in an intimate setting doing what he does best: making people laugh. Craig Robinson at Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; brea.improv.com. 7 p.m. \$27. 21+. —DANIEL KOHN

[ANTIQUES]

Now Hear This . . .

Antique Phonograph Show

The first sound recording and listening device ever invented, the phonograph may not be headed toward the same resurgence as cassette tapes and vinyl records, but that doesn't mean there aren't individuals who appreciate its history. At this weekend's Antique Phonograph Show, more than 70 vendors and phonograph dealers will exhibit vintage and

renovated phonographs, gramophones, 78 rpm discs, classic music boxes, microphones, and even cylinder-shaped records to the public. With "the great-grandfather to all sound-reproducing inventions" present, don't expect to see a CD or iPod player in the house. Do expect plenty of splendidly decorated and beautiful machines still working those vinyl grooves as if they were built yesterday. Antique Phonograph Show at UFCW Auditorium, 8530 Stanton Ave., Buena Park, (714) 995-4601; www.antiquephono.org. 9 a.m. \$5. —AIMEE MURILLO



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mon/08/10

[FILM]

OUT OF THIS WORLD

E.T. the Extra-Terrestrial

In contrast to most media depictions of them as demons hell-bent on taking over Earth and enslaving all of humanity, aliens can teach you a thing or two about friendship. Educate your children on the danger of media bias by showing them Steven Spielberg's classic *E.T. the Extra-Terrestrial*. The event also features family-friendly games and food trucks, along with the outdoor movie screening under the stars. Grab a chair and some snacks, and don't forget your tinfoil hat.

E.T. the Extra-Terrestrial at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 8 p.m. Free. —AMANDA PARSONS

tue/08/11

[CONCERT]

Fall In Love

Chris Isaak

In 1990, an Atlanta radio-station DJ and David Lynch film fanatic became obsessed with an instrumental song featured in Lynch's film *Wild At Heart*. The vocal version of "Wicked Game" became the station's most requested tune, turning singer Chris Isaak into a sensation. Isaak's songs have been featured in other films and TV shows, and his 2011 tribute to Sun Records icons Johnny Cash, Elvis Presley, Carl Perkins, et al., *Beyond the Sun*, is a spectacular achievement. Don't miss your chance to swoon.

Chris Isaak at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 8 p.m. \$55-\$75. —SR DAVIES



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wed/08/12

[ART]

SEWN TOGETHER

'Blocks of Time'

The owners/activists of the Laguna Gallery of Contemporary Art have organized showings by vigorously pro-humanitarian artists. Currently on display—and for sale—are the works of local painter, woodworker and all-around materials repurposer Heather Roth, who effortlessly navigates high and low, from her commercially available whimsy at Salvage Design to gorgeous fine art with purposeful politics and a perfect artistic through-line. For "Blocks of Time," reclaimed wood meets vintage quilt imagery in rustic Americana woodblocks, with layers of memory, history, faded color and textures of perspective evoking a traditionally woman-defined cultural medium. All sales and a raffle benefit the Peace Exchange, a project that serves women and their families in the Congo through sewing workshops.

"Blocks of Time—Paintings by Heather Roth" at Laguna Gallery of Contemporary Art, 611 S. Coast Hwy., Laguna Beach, (949) 715-9604; lgoca.com. Noon. Through Oct. 1. Free. —ANDREW TONKOVICH

[CONCERT]

Have No Fear

AJ Davila y Terror Amor

Puerto Rican garage-punk band Davila 666 were absolutely relentless—like the Leave Home Ramones, Belgium's Kids, and high-octane Australian rock destroyers Rose Tattoo all at once charging out of the trenches and onto the battlefield. But while Davila 666 enjoys a recuperative hiatus, singer AJ Davila and his new crew, Terror Amor, take the mayhem even further. As with obvious forbears the Dirtbombs, Davila and friends aren't afraid to go wherever inspiration takes them, whether that's Roky Erickson-covering-Lou Reed riffs, UFO-landing

synthesizer effects or slo-mo Houston-style hip-hop vocals. Really, Davila's a musician in full thrall to his own vision, writing just what he wants and recording it exactly how he wants it. What's that mean to you, the intrigued potential showgoer? All the energy's still there, but now the limits are gone.

AJ Davila y Terror Amor at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com. 8 p.m. \$8. 21+. —CHRIS ZIEGLER



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thu/08/13

[CONCERT]

Sweet Home Laguna

The Official Blues Brothers Revue



Who could hold a candle to Dan Aykroyd and John Belushi, the actors who portrayed the suited-up Jake and Elwood Blues, who just wanted to put their band back together and save the Catholic school they were raised in in the 1980 comedy *The Blues Brothers*? Turns out it's not that easy, and only one group is sanctioned by Aykroyd and Belushi's widow, Judith, to don suits and ties and belt out old-school blues as the Official Blues Brothers Revue. Wayne Catania and Kieron Lafferty play the stone-faced brothers in a live show with musical direction by original Blues Brothers band member Paul Shaffer, and present a raucous homage to Chicago's blues, gospel and soul history. Tonight, you can hang out with these hilarious soul men at the Laguna Playhouse.

The Official Blues Brothers Revue at the Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787; www.lagunaplayhouse.com. 7:30 p.m. Through Aug. 30. \$45. —AIMEE MURILLO

[CONCERT]

Get Back

Live After 5: *Let It Be*

Downtown Long Beach comes alive with indie musicians, hipster artists and craft-beer enthusiasts the second Thursday of each month—we mean, even more so than the other days of the month. Presented by the Downtown Long Beach Associates, the recurring block party Live After 5 turns bars, restaurants, empty shops, grassy parks and good ol' street corners into makeshift venues for local bands. Tonight, it pays tribute to the Beatles' iconic album *Let It Be*, performed on the rooftop of the City Place Parking Garage by RIOTstage and the Long Beach Symphony Orchestra. RIOTstage have previously performed some of the Beatles' other studio material, so don't miss this exciting take on some beloved classics.

Live After 5: *Let It Be* at City Place Parking Garage, 120 W. Broadway, Long Beach; www.liveafter5.org. 6 p.m. Free. —ERIN DEWITT

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LP HASTINGS

Pig Latin

Frank DeLoach's Latino-inspired restaurant in Long Beach, um, inspires
BY EDWIN GOEI

If you're one of those Americans who balked when *The New York Times* suggested putting peas in guacamole, then you should know that Padre puts nectarines in its version. Yes, nectarines, cut up in bitty pieces, are folded into the mashed avocado along with onions and spices. And I'm glad to report it's delicious. In fact, I wished there were even more nectarines in there because this guacamole—silky, fresh and bursting with fruity flavor—was as good as guacamole gets. I've ordered it twice from two different servers on two separate trips to Padre—the new restaurant that replaced Bliss 525 inside a bank-like, two-story, granite-and-marble edifice—and both times, I was warned it included the stone fruit.

Perhaps those servers also had the #peagate backlash in their minds. Maybe they thought that not disclosing the interloper would be a breach of trust against Americans who have suddenly become insistent on authenticity in their Mexican food. But our servers shouldn't have worried. Padre has every license to embellish since it never labels itself as a Mexican restaurant. It functions as a "Latin Table," a catchall phrasing that affords it a lot of leeway in the same way that Pei Wei describes itself as generally "Asian." In fact, some of Padre's dishes are so geographically disparate and culturally indeterminate it's a testament to the talents of its chef, Frank DeLoach, that he can wok-toss a Peruvian lomo saltado, bake a Portuguese version of paella, and put fried chicken and watermelon in the tacos without anyone batting an eye.

This is all because DeLoach is just a darn good cook. Before Padre, he helmed

Tavern On 2 in Belmont Shore, introduced a Malaysian rendang waffle at Early Bird in Fullerton, and was the sous chef at Playground. The DeLoach you witness at Padre is the same student of food as he always was, recognizing what works but still unafraid to go off on creative tangents. He knows, for instance, that the best part of lomo saltado is when the fried potatoes soak up the flavors of soy and cumin. And for his version of elote, he shaves the corn kernels off the cob; coats them with lime butter, queso fresco, paprika and cilantro; and serves it in a bowl that makes it easier for sharing—an excellent idea, even if it ends up tasting more like a spiced-up creamed corn than the original Mexican street food.

For a bacon-wrapped hot dog that's exclusive to Padre's happy hour menu, DeLoach doesn't deconstruct. The hot dog is exactly as you would have it in front of Dodger Stadium: tucked into a squishy bun, covered in sugary grilled onions and zigzagged with mayo. But the dog he uses is an upgraded wiener. It's thicker, juicier, snappier—an actual sausage swaddled in crispy bacon that acts as its second skin.

The happy hour, by the way, lasts until 8 p.m. all week long, and it's the time you want to try all the tacos, which are sold two for \$10 instead of \$12. But again, Mexican-food purists should be warned: DeLoach favors flour tortillas instead of corn, and as such, they function as little more than delivery devices. Instead, pay attention to the fillings, which include soft-enough-for-dentures medium-rare skirt steak, gorgeously charred octopus with feta, sautéed wild mushrooms showered with flecks of thinly sliced fried garlic, mahi mahi,

and morsels of country fried chicken with watermelon salsa. All are great and exist in that designer *taquería* plane that Taco Asylum currently occupies.

DeLoach's strongest dish is a pork-belly plate smeared with an oily dried-chile pesto, garnished with reconstituted dried apricots, and featuring three rigid planks of slow-roasted pig as it should always be: crispy meat marbled with melting blubber, bordered by the skull-rattling crunch of its rind. His second-best dish is the paella with longanisa crumbles mixed into the rice. It's served fuming in a searing cast-iron pan topped with clams and two gigantic freshwater prawns with their praying-mantis-like appendages akimbo.

The weakest thing at Padre right now is the roasted, house-pickled beets, a dish DeLoach serves by the bucketload, but one I wasn't able to eat more than a spoonful of without wincing. And if I was allowed to lodge one complaint on behalf of Mexican-food authenticity, it's the tortilla chips. One bowl was hot and perfect, but every refill either had thinner chips that looked as if they came from a different tortilla stock or floppy chips that weren't fried long enough. Am I really complaining about free refills of chips? Yes. That's how American I am: #NoFloppyChips.

PADRE

525 E. Broadway, Long Beach, (562) 612-4951; www.padrelbc.com. Follow it on Instagram: [padrelbc](https://www.instagram.com/padrelbc). Open Mon.-Thurs., 4-11 p.m.; Fri., 4 p.m.-midnight; Sat., 9:30 a.m.-2 p.m. & 4 p.m.-midnight; Sun., 9:30 a.m.-2 p.m. & 4-10 p.m. Dinner for two, \$30-\$50, food only. Full bar.

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Mexican Sushi

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Anyone who still buys into the laughable idea there's such a thing as "authentic" Mexican food should go to Emporio Sushi in El Modena, look at the menu, then run away screaming. Here are seeming monstrosities that any so-called foodie would ridicule if RA Sushi or any Huntington Beach sushi spot even dared to attempt them. Rolls stuffed with beef or mango? Chicken rolls? Banana? Floating on oceans of hot sauce? The Montana roll, which resembles a baked potato and has steak on top of it? And for chips, wonton skins with a Sriracha mayo as a dipping sauce? Such sacrilege!

But refry this, *authentistas*: That's exactly what they're eating right now in the clubs of Sinaloa, the Mexican coastal state notorious for being the birthplace of many narcos but respected across Mexico for making some of the finest seafood around. Mexican-style sushi became a thing during the past decade, and it's finally filtering into Orange County thanks to increased migration from Sinaloa. So this place is the ultimate locals hangout: sleek design meant to look like a club; flat-screens tuned to ESPN in English and Univisión; jukebox always blasting hard-charging sierrero and banda, with the singers offering frequent shoutouts to Sinaloa's capital, Culiacán (*saludos a my homie Cheeser from EIMo—culichi power!*). Families, young people and single men devour the mestizo rolls, and they're not bad at all. The best is the aguachile roll, which takes a Philadelphia roll and tops it with the state's legendary take on ceviche, resulting in savor, spice, sourness and heat. I don't understand why Emporio decorates the plate with a beet sauce, but whatever: It's delicious, and it's worth it.

Those not brave enough to try the sushi can still enjoy a visit because Emporio also has a menu devoted to *mariscos*. Here, you'll find all the Sinaloan specialties: awesome shrimp and marlin tacos, sea soups spiked with coconut, refreshing ceviches, shrimp or scallops prepared a dozen ways, and more of that blistering aguachile. There's even a coconut-spiked horchata, something you can't find elsewhere in *la naranja*. And, look, *cabrones*: If Mexicans can prepare amazing sushi at your favorite Japanese restaurant, they sure as hell can do it for *raza*, too.

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BAO DOWN

KRISTINE HOANG

Bite the Bun

Bolsa bao at Baos Hog

For New Yorkers, steamed pork buns are old news. You can find them everywhere. As of last month, Orange County finally caught up, thanks to Baos Hog. Of all its bun offerings, the bolsa bao is one of the most texturally rich and creative. It starts as a standard steamed bun with heo quay (crispy roast pork) and a thin layer of hoisin sauce. Then, in a nod to its Vietnamese influence, it's topped with not only what you'd normally see on bánh mì—sour pickled daikon, carrots, cucumber and cilantro—but also fried shallots.

Bite into this bao, and you'll experience four textures at once: the softness of the bun, the crispiness of the pork skin, the tenderness of the pork meat, and the

EAT THIS NOW

» KRISTINE HOANG

crunchiness of the toppings. The flavors blend together like a bánh mì, with the pork skin stepping in for a baguette's crustiness. There's a benefit to using a bao over a baguette: Because of the bun's pillowy nature, it absorbs the hoisin sauce and pork juices as if a sponge. The consequence? Consistently flavorful bites from all ends of the bao.

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DRINK OF THE WEEK

» GUSTAVO ARELLANO

One Barrel Rum

"Rum might just be the next hot thing in the spirits market," Mr. Hi-Time told me recently, and what he says is TRUTH. I was happy to see that his shop, Hi-Time Wine Cellars, has started stocking Buffalo Trace Bourbon Cream, which I wrote about years ago. But rum's going to be the Next Big Thing? I've seen rarities popping up in bars as of late, from Guyana, Indonesia and even Spain, so I asked Mr. Hi-Time what should I try. He said to go with One Barrel Rum from Belize.

THE DRINK

Behold your new prince of the paupers. At only \$13 per bottle, One Barrel is a magnificent cheap rum: fierier than its 80 proof leads you to believe, with a fruity bouquet and a



GUSTAVO ARELLANO

molasses finish. It's great as a mixer, but you can also enjoy it neat. I hereby declare One Barrel the Evan Williams of the bourbon world—*gracias*, Mr. Hi-Time! Time for me to try new rums besides your awesome Pink Pigeon. Now, can you make cachaça a thing?

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STREEP SHREDS

BOB VERGARA

Rock Becomes Her

Ricki almost rules, but when did Jonathan Demme get crotchety?

BY AMY NICHOLSON

Jonathan Demme's rock & roll dramedy *Ricki and the Flash* exists in a wormhole in which the past five decades of pop culture are a blur. There's 66-year-old Meryl Streep, playing a broke singer who ditched her family to dominate the stage with the whiskey growl of Janis Joplin, the jangly jewelry and thigh-high boots of Heart's Nancy Wilson, the side-swept hairdo of Bananarama, and the swagger of Courtney Love. She puts these totems of the goddesses to use covering Lady Gaga for the youngsters in the crowd—that is, if a “crowd” entails two dozen barflies in Tarzana. Demme himself doesn't seem to get out much. Here, college kids hang at out-of-the-way Valley bars with people three times their age, while 50-year-old white men recoil from Bruce Springsteen as though he's as outrageous as G.W.A.R.

What year is it? Who can tell? The confusion is both accidental—such as the scene that hinges on the illegality of gay marriage, shot months before the Supreme Court's landmark ruling—and intentional, as Ricki herself refuses to obey time. She likes her pants tight and her mascara thick. She's draped in 15 necklaces and studied with nine rings in each ear. And in a middle finger to life post-9/11, she doesn't give a damn if that makes her a pain in the

ass to airport security. Ricki rejects growing old. Or rather, she's oblivious to what we expect old people to be. Ricki locks eyes with a prim grandmother, and they blink at each other uncomprehendingly. And when she walks—not struts, simply walks—past men her own age, they scowl. How dare she break the rules?

Demme's film plays out like a catnapping afternoon dream. We recognize the world, yet the logic is screwy. You can't convince me those men wouldn't check out her ass. But the broad strokes of Ricki's life have truth. Women—especially women of her era—are supposed to grow up, play nice and stay home. Those who leave their husband and three kids, as Ricki did 20 years before the movie starts, are demonized. But that's not the only consequence she faces for ditching Indianapolis to follow her dreams: She has sacrificed her past, and she's kneecapped her future, trading a McMansion for a rat-trap California apartment with rusted railings, and her ex Pete's big bank account for a grocery-cashier gig at which she makes \$447.74 per week.

What's refreshing about Diablo Cody's script is that Ricki never feels a lick of regret. Onstage, she's aglow—even if afterward, her on-again, off-again boyfriend (Rick Springfield) cracks, “She thinks this is Madison Square Garden.” The plot kicks

off when Ricki's daughter Julie (real-life Streep scion Mamie Gummer) attempts suicide after her husband leaves her for another woman, forcing her estranged mom to fly home to provide comfort—or, really, a fresh target for Julie's wrath.

Gummer enters the film like a demon: hair matted, sweatpants unwashed, scowl affixed. You can practically smell her through the screen. Other movies would pressure Ricki to fix her “mistake”—say, quitting the band for a triumphant family hug with her at the center, buried in a sweater vest and pearls. But this flick loves its leading banshees, even if Gummer sidles out of the story too soon. Before that, Ricki and Julie skulk around Indianapolis gorging on doughnuts, getting witchy manicures and frightening the squares. And where Ricki can't compute basic bitches, Demme despises them.

The movie is at war with itself: You sense Cody wanting to tell a rich story about a rebel with flaws. Yet Demme sprints through Ricki's sins, crowns her a saint, and spends the rest of the running time taking potshots at women with stick-figure families on their cars, women who tie cardigans around their necks, and women who decorate their homes with signs squealing, “I would give up chocolate, but I'm not a quitter.” If only Demme

shot a scene of Ricki stubbing out a joint on a Cathy comic strip.

Mostly, *Ricki and the Flash* is a throwback to Reagan-era comedies that mocked the millionaires and celebrated the broke. Ricki may be a time blender, but Demme's worldview is totally 1985—despite a sly aside that Ricki, Queen of the Kooks, voted for George W. Bush twice. “I support our troops,” she shrugs, and has an American-flag back-tat to prove it. Only an actress with Streep's charm could diss Barack Obama, tack on a sarcastic “No offense” to her band's black keyboardist, and still win back the liberal arthouse crowd.

Kudos to Streep for the film's biggest risk. But its biggest statement is a quick, sharp dig when Ricki takes the stage to point out that Mick Jagger has seven kids by four women, and no one tells him to quit rock for parenthood. The ladies in the bar somberly nod. Then Ricki's guitarist boyfriend silences her by joking, “You're scaring some of the guys up here!” Even with a mic, Ricki can't get heard. And the show goes on.

RICKI AND THE FLASH

was directed by Jonathan Demme; written by Diablo Cody; and stars Meryl Streep, Mamie Gummer, Kevin Kline, Rick Springfield and Sebastian Stan.

film guide»

OPENING

CALL ME LUCKY Docu-character study *Call Me Lucky* expresses a thorny truth that many films about truth-telling artists fail to convey: Anger is appealing because it can sometimes feel cleansing. “Sometimes” is the key word, and filmmaker Bobcat Goldthwait (*Willow Creek*, *World’s Greatest Dad*) proves he knows it in his keen, evenhanded portrait of Barry Crimmins, a mercurial cult comedian who channeled personal indignation into incendiary political satire. Crimmins is shown confronting his audience for the sake of ridding himself of deep-seated frustration with social institutions—particularly the Catholic Church and the U.S. government—that tacitly condone violence against the people they’re supposed to protect. Crimmins is rightfully valorized in interview segments where colleagues and family members recall his participation in a 1995 Senate Judiciary Committee

hearing on child pornography, and in documentary footage of recent standup performances, where Crimmins takes on Pope Francis and pseudo-enlightened mouth-breathers who think telling un-PC jokes is an act of rebellion. *Call Me Lucky* suggests that Crimmins’ anger is rooted in childhood trauma—Crimmins talks about being repeatedly raped in his parents’ basement. And Goldthwait is sensitive enough to suggest that Crimmins’ most important successes as a political commentator—Crimmins dislikes being referred to as a comedian—have been Pyrrhic. Crimmins lights up like a pinball machine when he tells a heckler to “fuck your family” for suggesting that Crimmins’ hatred of Ronald Reagan means he must love Jimmy Carter. *Call Me Lucky* is a loving but fair portrait of the artist as a heroic head. **(Not Rated)** Simon Abrams. *The Frida Cinema*, Santa Ana.

RICKI AND THE FLASH See “Rock Becomes Her” page 25.

ONGOING

ANT-MAN We may not need another hero, but true believers don’t need to shrink-ray their expectations. *Ant-Man* is the first Marvel film—and the first of this summer’s pixels-go-kablooey time-wasters—to get better as it goes. The filmmakers save their biggest, wiggliest ideas for the climaxes, where they wittily reduce the pageantry of destruction to HO scale: In one of many third-act dustups, our hero faces off against the latest Marvel tech-gone-wrong baddy on an architect’s model of a building. From there the action flits to even more humdrum locales, intimate-of-our-world spaces. This freshens up the usual superheroics. No spoilers, here, about the half-dozen surprises the filmmakers uncork in the last half-hour, but isn’t it a relief that once again there are marvels to spoil? *Ant-Man* makes a virtue of drought-year scarcity. The movie favors story over set pieces, never even *trying* to dazzle us for a good 40 minutes—and then heading back to hang out in a San Francisco Queen Anne owned by Ant-Man mentor Hank Pym (Michael Douglas). Not that said story demanded to be told, of course: This is familiar superhero origin and training stuff, spiced with heist-planning and the comedy of dumbfoundedness. As the goodhearted burglar who winds up with the powers to shrink himself and boss ants around, Paul Rudd spends the first hour looking like neither he nor his character, Scott Lang, can buy that a guy like him could possibly be a hero. Maybe in the Marvel Cinematic Universe, the entire history of Hollywood is different? **(PG-13)** Alan Scherstuhl. *Countywide*.

THE LOOK OF SILENCE In 2012, documentary filmmaker Joshua Oppenheimer made a splash with *The Act of Killing*, in which he sought out members of Indonesian killing squads, individuals who murdered thousands of innocent citizens accused of being communists after a military takeover in 1965, and invited them to re-enact their crimes in the style of Hollywood movies. The thugs happily took the bait, relishing the chance to relive their glory days in front of Oppenheimer’s camera. The picture was disturbing, but it also set up an unholy bargain with its audience: Were we supposed to be shocked that genocidal killers might feel no remorse for what they’d done? Oppenheimer handed these creeps their stage and then invited us to watch the charade; afterward, we could congratulate ourselves for being

appalled—as if any sane, minimally moral person wouldn’t be. Oppenheimer has now made a follow-up, and if it’s a far less flashy film than *The Act of Killing*, it’s also a better and possibly more honest one. In *The Look of Silence*, Adi Rukun, a middle-aged optometrist whose older brother was tortured and killed by the regime, seeks out each of the men who had a hand in the crime—some of them now powerful officials—and confronts them about the event. Seen through his eyes, these killers—bragging, backpedaling, and cracking jokes in response to his earnest questions—seem even more truly evil than they did when they were rifting, as they did in *The Act of Killing*, on scenes from *Scarface*. Watching *The Look of Silence* is more painful than it is cathartic, but it’s an experience that burns clean. **(Not Rated)** Stephanie Zacharek. *Countywide*.

MISSION IMPOSSIBLE: ROGUE NATION *Mission: Impossible* is Tom Cruise’s blockbuster plaything, a toy chest he offers to directors who catch his eye. Cruise used it to resurrect Brian De Palma, capitalize on John Woo, transition J.J. Abrams from TV to film, and shift Brad Bird from pixels to a real man. Cruise allowed each helmer to adapt his own Ethan Hunt. To De Palma, Hunt was a whizkid. For Woo, a horn-dog. Abrams: a husband. Bird: a cartoon. Cruise—not his character—is the only constant, plus his returning bro Ving Rhames and Simon Pegg and whatever new leggy, longhaired brunette chooses to accept. (This time it’s newcomer Rebecca Ferguson, and boy are we lucky to have her.) Here, Ethan Hunt is a cousin of *Jack Reacher*—the first film where Christopher McQuarrie directed Cruise—only without the quips. McQuarrie, writer of *The Usual Suspects*, gives *Rogue Nation* a suspicious street smarts. People don’t just plan—they double- and triple-think the enemy, not that the plot matters more than a mousetrap. McQuarrie loves blundering into a brawl, but he’s too twitchy to shoot great action. One spinning motorcycle stunt would have killed if he’d pulled back so we could actually see it. Strapping Cruise to an airplane is a zippy idea, yet in execution, I found myself distracted by how the wind flattened his hair to his forehead like a sweaty preacher’s toupee. Better is a simple, circus-act move where Cruise monkeys up a pole doing what I can only describe as horizontal crunches. (He’d make a mint in *Magic Mike 3*) There’s also a fine car chase and motorcycle dash that combine everything

Cruise does well: insane physics, credible danger, and human fragility. **(PG-13)** Amy Nicholson. *Countywide*.

THE STANFORD PRISON EXPERIMENT “Have you ever given in to an aggressive urge or impulse?” a psychologist asks a college volunteer. “No, no!” assures the student. “I go to Stanford.” Thanks to that kid—and 23 others who joined the infamous study that gives its name to Kyle Patrick Alvarez’s docudrama *The Stanford Prison Experiment*—his school’s public association would go from prestigious university to proof of mankind’s innate violence. Researcher Dr. Philip Zimbardo (Billy Crudup) built a makeshift prison and divided the boys into inmates and guards with a coin-flip. He lied to the guards that they’d been selected for their “exemplary qualities,” gave each a pair of dark sunglasses, and instructed them to keep order. Depending on your tolerance for mental torture, the brutality that quickly followed made his experiment either a disaster or a huge success. Alvarez, for his part, doesn’t seem sure how he feels. His flick, written by Tim Talbott, is as straightforward as the title, perhaps even more neutral than the 1971 experiment itself (Zimbardo, too, began throwing around his authority when concerned observers advised him to call off the screaming nightmare). Even simply sticking to the facts, the film is a painful watch, leavened only by its infatuation with Seventies period design (an opening close-up of rubber cement is practically fetishistic) and the horrors of *Brady Bunch* fashion. With the large cast including Ezra Miller, Michael Angarano, Tye Sheridan, Keir Gilchrist, Johnny Simmons, Ki Hong Lee, and Thomas Mann, most of the next wave of young American male actors are here and doing solid work, not that you can recognize them under the muttonchops. **(R)** Amy Nicholson. *Regency South Coast Village*, Santa Ana.

VACATION It’s been 32 years since the release of *National Lampoon’s Vacation*, in which Chevy Chase, as dad Clark Griswold, packed his Griswold clan into what looked like a Country Squire from Hell and sought the family-bonding experience™ by driving cross-country to the mythical Walley World. The new but not necessarily improved edition is here to make you feel either very old or very relieved you weren’t around when the first one, or any of its sequels, hit. This *Vacation* isn’t a strict remake, but more of an update: Rusty Griswold (Ed Helms) is the grown-up version of the son played by Anthony Michael Hall back in 1983. He now has a family of his own: There’s sparkly, agreeable wife Debbie (Christina Applegate) and eternally bickering sons James (Skyler Gisondo) and Kevin (Steele Stebbins). Rusty cares only about pursuing an elusive experience that will be satisfying to him—in particular, re-creating the disastrous trip detailed in the earlier *Vacation*. So the family heads off on an adventure that includes a pit stop at a sorority keg party, an accidental steer murder, and lots of strangely misplaced homoerotic humor. Some of the humor is slapsticky and kid-friendly, but most of the gags involve language most responsible parents don’t want their tiny tots to hear, as well as invocations—though not depictions!—of things like glory holes and rimjobs. Who, exactly, is *Vacation* for? Kids will end up seeing it, of course—they always do—but it will hardly scar them for life. It’s not smart enough for that. Still, most of the jokes are just too vague and unshaped to be funny for anyone old enough to buy a ticket without a guardian. **(R)** Stephanie Zacharek. *Countywide*.

“AS GOOD AS IT GETS... I LOVE IT.”
A. O. SCOTT, *The New York Times*

“THOUGHTFUL AND DEEPLY AFFECTING... A PROFOUNDLY MOVING STORY.”
CHRIS NASHAWATY, *Entertainment*

“IT’S RESPECT FOR THE WAY WE BOND TOGETHER BY SHARING OUR THOUGHTS IS SWEETLY AND EXCITINGLY ALIVE.”
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Photo of Bukowski © Mark Hanauer

The Year of the Pig

The ever-apolitical Bowers Museum celebrates the most divisive year in U.S. history

BY DAVE BARTON

The argument lurking behind the touring “The 1968 Exhibit” at Bowers Museum is that the titular year was the most divisive in U.S. history. Just a partial listing of relevant events would support this thesis: the Tet Offensive in Vietnam and the rising body count that followed; the Memphis sanitation strike, decrying the unsafe working conditions that crushed two workers in a garbage packer; the assassination of Martin Luther King Jr. and Senator Robert Kennedy within a few months of each other; *Apollo 8*, the first manned space flight to orbit the moon; the Resurrection City shantytown and its thousands of people protesting poverty on the National Mall; the Columbia University takedown by students; Chicago police smacking heads during the riot at the Democratic Convention; feminists challenging the bubble-headed representation of women in the Miss America Pageant . . . and that’s just a few of what seemed like almost daily milestones and tragedies.

The exhibit is imaginatively laid out, beginning and ending with models of suburban living rooms, packed with period furniture and the stray Bell Huey helicopter or silver space capsule resting comfortably next to the sofa, as the voice of news anchor Walter Cronkite talks smoothly about the war on television. Broken down month to month, wall-sized images of famous incidents (such as Boris Yaro’s photo of a bleeding Kennedy being cradled by a teenage busboy in the hotel kitchen where he was shot) and reproductions of posters (three demurely dressed young women on a couch, with the words “GIRLS SAY YES to boys who say NO” above their heads, another of the bloodied face of a Columbia student throwing a peace sign) separating the rooms into sections, the show is easy on the eyes, accessible and sentimental where it needs to be, despite the often-difficult subject matter.

The artifacts are delightful and intriguing: There are tacky fashion statements (jackets with fringe, pants that have been patched so much they resemble quilts, short skirts and Twiggy eyelashes); utilitarian housewares (plastic plates and cups in primary colors, with the famous quote from *The Graduate* posted nearby); borderline kitsch (etched whiskey tumblers and vintage colored-glass goblets, the glass-ball grape clusters that sat atop many a mother’s coffee table, plastic purses, psychedelic wallpaper, the color avocado everywhere); I can’t-believe-I’m-seeing-this-exhibited-at-the-Bowers items (roach clips and Zig-Zag rolling papers, part of the rear cover of John



EARL SEUBERT | COURTESY OF BOWERS MUSEUM

Lennon and Yoko Ono’s album *Two Virgins*, film clips from George A. Romero’s groundbreaking zombie apocalypse, *Night of the Living Dead*; politics (buttons with Hubert Humphrey’s face on them; shortened hand tools that created back injuries in migrant workers; a Black Panther beret, leather jacket and shotgun); the wildly sexist ads that made women look as if they took fashion tips from Hugh Hefner and Virginia Slims ads pushing cigarettes for the liberated woman (“You’ve come a long way, baby!”). One room with bean bag chairs and several TV screens plays theme songs and clips from beloved series such as *Bewitched*, *The Monkees*, *Mission: Impossible*, *Dragnet* and *Star Trek*, among others. A riveting series of movie clips demands you stop and watch as you walk by: There’s a wholly apolitical Jane Fonda in *Barbarella*, Stanley Kubrick’s *2001: A Space Odyssey*, the revolutionary British film . . . if, Mel Brooks’ original *The Producers* and Mia Farrow screaming about her infant son in the finale of *Rosemary’s Baby*.

Despite all that, it’s a lightweight exhibition intellectually. Historically accurate and informative, yet not very insightful, the exhibition plays to the widest possible audience by not coming down on one side or another of its central, unasked question: Was this a particularly nihilistic year filled with violence and trauma that added nothing to the country’s legacy, or was it painful because the country was growing

and moving into a new, more progressive and equitable future? One with a liberal bent could walk through the show, nod over pictures of King and Kennedy, Joan Baez and Abbie Hoffman, and look at how those steps led to the country we have now, but I could also see a conservative walk through and shake his or her head at the various radical movements and walk out at the end, gratified that balance was returned with the Nixon presidency.

With the Sturm und Drang of the time period swiftly becoming a faded memory for those of us old enough to have been born around that time—and not even that for most of the readers of this paper—why should anyone even bother going to something so aimed at triggering nostalgia in baby boomers? I could throw around aphorisms about remembering the past or repeating the future, blah-blah-blah, but I think the show could accidentally be offering a form of inspiration: While older folks can visit and be wistful, the tidbits about the success and failure of AIM, the Brown Berets, the Yippies or Black Panthers could also unleash a tidal wave of Google searches for those a little less . . . old.

MLK wasn’t the only one with a dream.

“THE 1968 EXHIBIT”

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TRENDZILLA

»LP HASTINGS

Life’s a Cakewalk

It’s pretty dumb to say that a certain dessert is “out of style.” We eat dessert because it makes our sad lives feel better—not because it’s trendy! On the flip side, there’s a new, trendy dessert I just discovered and *love*: pie pops!

You can find recipes on several cooking blogs, but pie pops haven’t exploded onto the dessert table of every summer wedding . . . yet. The idea actually grew its legs in OC. Cakewalk Desserts owner Andrea Smetona was an avid baker and particularly interested in miniature desserts. “I saw how popular dessert tables were at weddings and parties, and I just really love pie,” Smetona admits. Cakewalk, established in Laguna Niguel in 2010, is now the most notable company associated with the treats.

It’s hard not to love them because they actually *look* like pies, with golden-brown, crimped crusts. Some even have tiny latticing. Cakewalk will also make peek-a-boo cutouts on request, so you can see the filling through a heart or monogrammed letter. Smetona offers the typical fillings, as well as options such as crème brûlée and blackberry cheese-cake. No matter the flavor, fillings are puréed to a nice, even consistency and won’t drip when you bite in. She often sources her ingredients from farmers’ markets, and every nut in her pecan pie pops comes straight from her family’s farm in Texas; we say she coined the term Farm to Stick!

You want one now, don’t you? Order in person or via the website, or purchase Smetona’s cookbook, *Easy As Pie Pops*—but we suggest tasting the pie-pop queen’s first!

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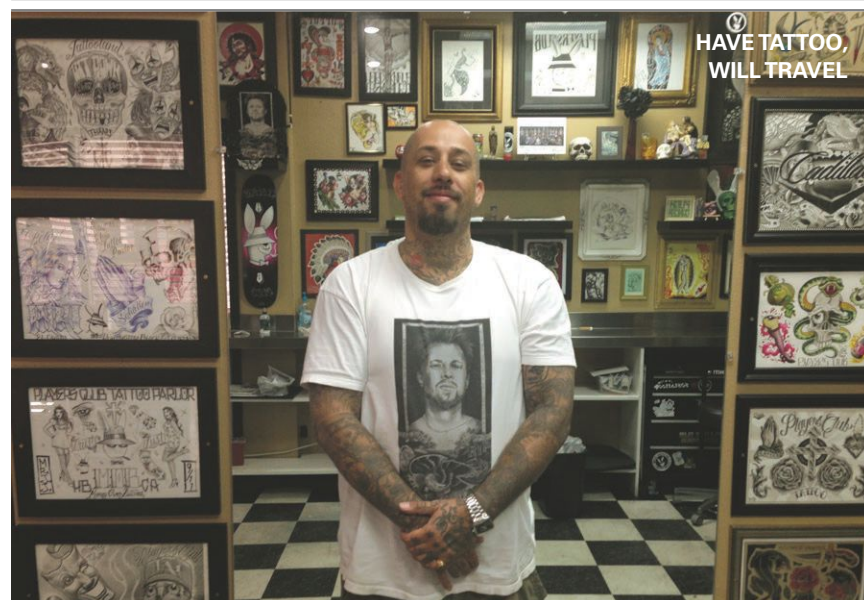
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Globe-Trotting for Tats

JJ Sawyer of Players Club Tattoo Parlor

I did my first tattoo on my brother when I was 15; he was 11," says JJ Sawyer, owner of Players Club Tattoo Parlor. "My dad was military, so he had tattoos, but my mom was a Christian schoolteacher, so it was always like 'Hide them from mom!'"

Sawyer lived in San Diego at the time, but his family relocated to Madrid before Sawyer could finish high school. After graduation, he decided to make a tattooing pilgrimage throughout Europe, spending the second half of the 1990s and the beginning of the new millennium jetting between SoCal and Spain, Portugal, the Netherlands and the U.K. "I was just out there, figuring things out and having a good time," Sawyer says. "When my brothers were still in high school, they would come out to visit me, and they [wouldn't] want to go back. One time, my mom came out to get them and said she wasn't leaving until they left with her."

These days, the Sawyer brothers—JJ and his two biological siblings, plus a close friend his family "adopted"—all run their own tattoo shops, with locations in Hawaii, Amsterdam and Toronto. JJ opened his Huntington Beach studio in 2010. But he made sure to pay his dues first, learning from as many of the planet's top tattoo artists as he could over a decade, including a four-year stint at Good Time Charlie's in Anaheim. "I've been to all the coolest spots in the world and worked for as many cool people as I could," Sawyer says. "I put the hood stuff behind me pretty early on, and I just want to learn from as many legends as I can."

The father of two says he has always

UNDER THEIR SKIN

» JOSH CHESLER

enjoyed the ocean, and HB seemed like the perfect midpoint between the sketchiness of Long Beach and pretentiousness of Newport Beach. "I didn't want to do San Diego because I know too many people, and I didn't want to be tattooing for 18-packs of beer," he adds. "Huntington Beach is a great place to tattoo. It's all about tattoos, surfing, skating, fighters—everyone's into tattoos. I love it."

During the past two decades, Sawyer has evolved from a young black-and-gray, "Southern Cali-style" ink slinger to an accomplished artist in just about all styles. He's been tattooed by the iconic Horiyoshi III in Japan, learned about Polynesian ink from Si'i Liufau (owner of Garden Grove's A-Town Tattoo and one of OC's premier Polynesian tattooers), and picked the brains of the area's American traditional legends such as Rick Walters. He even drove a lowrider up to the Bay Area just to hear a lecture from Don Ed Hardy. Ultimately, he's learned that tattooing really comes down to one thing: "I think the most important thing is that the customer is happy, and the end result is good," Sawyer says. "Getting that big smile and them thanking you is the best part."

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COURTESY OF THE COOKING CHANNEL

Grrrl Meets Grill

Nadia G is causing a riot with food, comedy and punk rock
BY ALI LERMAN

Badass babe Nadia G is something of a superwoman to us at the *Weekly*. Some of the powers she has mastered include wearing heels that are to die for, putting it down in the kitchen, rocking a stage, and kicking some jokes around as the host of *Nadia G's Bitchin' Kitchen* on the Cooking Channel. And she's added another title to her résumé: festival superstar. The first Riot Grill happens Friday at the Regent, with an all-grrrl lineup that includes Babes In Toyland, Le Butcherettes, Slutever and the Menstruators. Hosted by comedian Sara Schaefer, the event will also feature a pop-up by *Nadia G's Bitchin' Kitchen*. We were super-pumped to get on Nadia G's level to chat about random topics, some actually pertaining to food and rock & roll.

OC WEEKLY: *How did the idea for an event like Riot Grill come about?*

NADIA G: If you think about it, *Bitchin' Kitchen* was always about three things: food, comedy and punk rock. So creating a live show that *skiaffs* it all together was a natural next step. . . . Riot Grill is basically *Bitchin' Kitchen* reincarnated, but with a killer live soundtrack, food you can actually eat and a mosh pit—or should I say, “nosh pit.” *I love it! So when it came time to pick the food, did you go with a theme? Something like “finger food that doesn't leave sauce on your hands, so when you pump them in the*

air, there's no sticky remnant”?

Ha! I can't make any promises about the sticky fingers. But in case your hands do get dirty, just do what any civilized human would do: Pretend to hug your friend and wipe it on their back.

Got it. How did you narrow down what you'd be cooking?

Like any artist, a chef needs inspiration. So for my *Bitchin' Kitchen* pop-up, I was inspired by what people want to shove into their greedy faceholes when smashed. It's an ode to bar food, so short-rib Philly cheesesteaks smothered in Taleggio sauce, deep-fried wild mushroom ravioli served with spicy Italian salsa, sweet fig and prosciutto pizza, and bacon chocolate cupcakes. Essentially, it's the perfect menu for a night of drinking, dancing and mayhem.

I'm starving now. . . . Help the ladies of the world out for a sec: What's the secret to being a foodie and staying so slim?

I do a lot of Muay Thai. I figure if this whole rock-star thing falls through, I can always make some cash fighting in underground death matches and look fab while I'm at it! *Fair enough! Let's get into the rock: If you had to listen to one album for a month straight, what would you pick and why?* No matter how good a band is, listening to them for one month straight borders on Guantanamo territory. I'm going to go with ocean sounds BECAUSE YOU WILL NOT TRICK ME, DAMN IT!

Ocean sounds would be awful, but I get it! This is kind of morbid, but I'm going there anyway: Name a couple of songs that you'd like on your funeral song list. . . . And no ocean sounds!

Not morbid at all! In life, only two things are guaranteed: death and Guy Fieri going to Flavortown. So for my funeral, please play “Cincinnati” by the Distillers, and then bring in the bagpipes. Because even if I'm just another shitbag who bit the dust on this overpopulated rock we call Earth, bagpipes will make people feel as if I was important.

Speaking of important, I hear you have some beef with Facebook. From one gal who is annoyed by Facebook to another, please explain.

I don't have much of a problem with Facebook requests, but more of a burning hatred for Facebook in general. [I wrote a] song about precisely that. It's called “We Don't Care: The Facebook Anthem.”

I fucking love that. And when it comes to your band, how did you decide on the name the Menstruators?

I'm a riot grrrl at heart, and the name just felt right. It's crass, it's feminist, it's unapologetic, and most important, it cuts through the noise. You know what you're getting when you hear a band name like the Menstruators, and it's going to be loud, dirty and very punk rock. *If your band could get the rights to cover any song, what would it be?*

I'm going to have to go with “Nothing Compares 2 U” from Prince and Sinéad O'Connor. We already do a pretty rad cover of it during live shows, so being able to do that, um, legally would be sweet. *By the way, do you gals do kids' parties?* Abso-fucking-lutely! Bat mitzvahs, quinceañeras, communions . . . Book us for all of your party needs. *I LOVE the products in your online store. Any thoughts on having a booth at Riot Grill so people can bring home an awesome souvenir?* Riot Grill swag is pretty sweet. I created it with one of my favorite designers, Christopher Lee Sauvé. He actually just did Madonna's tees. We were inspired by '90s riot-grrrl punk posters, and the gear looks awesome! You can grab it at the show or online at www.nadiag.com. *So after this event is a major success, will you take it on the road?* I'd say a big resounding YES to that. Cheers to this being the first of many Riot Grills that celebrate the most kickass women in music, comedy and food. I'll definitely drink to that. But honestly, I'll drink to anything, so . . .

RIOT GRILL

at the Regent DTLA, 448 S. Main St., Los Angeles, (323) 284-5727; www.riotgrill.com. Friday, 7 p.m. \$34.99-\$99.99. For more info on Nadia G, visit her website, BitchinLifestyle.tv. Follow her on Twitter and Instagram: @BitchinKitchen.

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Remembering Roddy Piper's Pipes

The time the WWF wrestler and I discussed his singing career
BY CHAZ KANGAS

Wrestling fans the world over are in mourning as veteran wrestler/actor/comedian "Rowdy" Roddy Piper (née Roderick Toombs) died in his sleep from cardiac arrest July 30 at the age of 61. Piper, who competed in the main event at the first Wrestlemania and remained one of the industry's biggest attractions through the '80s and '90s, also found success dabbling in Hollywood, starring in John Carpenter's 1988 cult classic *They Live* and most recently guest-starring on television shows *It's Always Sunny in Philadelphia* and *Celebrity Wife Swap*.

But what's not as well-known are his musical endeavors.

Sure, his feud with singer Cyndi Lauper in the early days of MTV helped kick off the '80s wrestling explosion and is one of his career highlights. But there have also been a few instances in which the Hotrod himself tried showing off his Rowdy Roddy pipes. In 1992, he recorded the single "I'm Your Man" for Sony/Epic Records; it was released in the U.K. Not quite as silly as you would expect, it's a track whose seriousness is comparable to Eddie Murphy's "Whatzupwitu."

But several years prior to that, when novelty singles from professional athletes lit up the charts from sea to shining sea, the then-World Wrestling Federation released the first in a series of wrestling albums, with songs either about its superstars or those stars attempting to sing the songs themselves. As a fan of wrestling and pop-culture oddities, discovering such records years later became a source of tremendous joy for me.

In 2003, I was a teenager attending the now-famous San Diego Comic-Con, waiting in line with much-older men to meet Piper. This was about a month after the now-World Wrestling Entertainment had fired him for speaking in an HBO *Real Sports* segment about the untimely deaths of wrestlers. While some in line expected the Hot Scot to be dour, he appeared in gleeful spirits, as he signed all the fans' wrestling videos, toys and magazines. Piper did so for free, smiling and taking his time with each fan, really giving everyone a special, memorable experience.

When it came time for me to meet Piper, he greeted me with a big smile and one of those handshake-hug hybrids, saying in all his rapid-fire exuberance, "Hey, great to meet you! Why, look how young you are! You look smart! Why, I bet you're so young and smart you're going to grow up to invent a replacement synthetic



RIP, HOT SCOT

WIKIMEDIA COMMONS

cartilage! And when ya do, remember old Hotrod needs that for his hip!"

He said all of this before I could even utter, "Hi, my name is Chaz."

After exchanging pleasantries, I pulled out what I wanted him to sign: my copy of 1985's *The Wrestling Album*, which featured his song "For Everybody."

Being a careful listener, I asked him (softly, as this question contained a swear word) if "For Everybody," based on the lyrics, was actually supposed to be "Fuck Everybody." His eyes lit up as he declared, "Chaz! That's exactly right!" He went on to tell me the story about how he was somewhat at odds with the makers of the album at the time. When he brought them the track under the title "For Everybody," he insisted on recording his own vocals last.

When it was finally time for him to lay down his vocals for the chorus, which had the background vocals already applied, Piper joyfully chanted, "Fuck Everybody!" Apparently, the person overseeing the recording in the booth didn't notice Piper's new word choice until the very end, Piper recalled, and then his eyes went wide and his face went white. He finished the take and said, "Sorry, can't rerecord this; I gotta run."

To this day, even on *The Wrestling Album*'s most recent rerelease for Record Store Day earlier this year, if you listen carefully, you can still make out Piper's voice on the chorus singing, "Fuck Everybody."

Just when we thought we had all the answers, he changed the questions and the chorus. Rest in peace, Roddy.

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DAN ATKINSON

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It's hard to believe that not more than a year ago we were wondering if the Wayfarer was ever going to be able to fill the shoes of its beloved predecessor, Detroit Bar. Or worse, would it do away with the old pair of shoes altogether? (Remember when the rumor of it becoming a gastropub drew a collective gasp from the locals?) But one of the best decisions that new owner Jeff Chon could've made for the Costa Mesa venue was to pair one old shoe with one new shoe and rock them together to create a hybrid style. Since opening in July 2014, the Wayfarer has successfully carved its own niche by splitting its clientele into two parts: the happy hour crowd and the live-music fans. We spoke with Chon about what he has learned one year after reopening the venue's doors.

OC WEEKLY: Coming from a restaurant background, what are some areas you feel you've made Wayfarer a success as a live venue for local bands?

JEFF CHON: A lot of it is about learning how to infuse that bar-and-restaurant element with the live-music scene. I came in here with some prior bar-and-restaurant knowledge. I had to learn which kind of music works with different nights and what kind of environment is gonna translate into people having a good time and want to drink and eat as well. There's nothing wrong showcasing just music, but a lot of our bands, we charge a minimal cover—or, in some cases, no cover. That's not generating revenue. So from a business aspect, it was hard to stay true to what Detroit's legacy was but still make it a profitable business. Any examples of bands that have flourished since you started?

Reggae Tuesdays were not busy when we first started, and now it has a great crowd every week. The Gromble have a cover band called SEGA Genecide, whom we've used multiple

Locals Only

» NATE JACKSON

times, and each time we use them, we just get busier and busier on those nights. We got a lot of local bands who hang out here all the time, too: Big Monsta, Robert Jon & the Wreck, Randsburg, Gardeners Logic. All these guys are really the definition of Orange County local music. *What are some ideas you came in with when rebranding the club, and how did those ideas change after you opened?*

Our food program was definitely one big part. I was really confused on what direction I wanted to go in at first. Do we make it restaurant-centric, with people coming in just for food? That was a thought in the beginning, but then I decided "Why not just make really good food, not a huge menu, just nice and simple?" But people can come in for happy hour at 5 or 6, grab some beers, play some pool, and have a bite to eat, play some games, and then in late night, just primarily focus on the music. It was hard for me to break those two things down. We evolved into that. *What are some things you'd like to do with this place in terms of development?*

Eric Keilman has really flourished as a talent buyer. He's put a lot of time and energy into becoming a better booker, understanding our venue and our vibe, and I'm looking forward to the stuff he's got in store for the coming year. From the bar/restaurant standpoint, we do new stuff every day: new specials, new drinks, new craft cocktails. The key for me and my staff is to not get complacent. We want to get better and be a place that everyone wants to come to all the time, regardless of what's going on.

NJACKSON@OCWEEKLY.COM

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A woman with long, wavy brown hair is posing against a teal background. She is wearing a bright yellow, strapless, wrap-style bikini top and matching yellow bikini bottoms with large gold-colored circular buckles. She is smiling and looking towards the camera. Her left hand is resting on her hip, and she is wearing several gold-colored bangles. Her right arm is extended downwards. She is wearing high-heeled sandals.


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FRIDAY, AUG. 7

BRIGADIERS: 7 p.m., \$10. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

CUBENSIS: 9 p.m., free. Golden Sails Hotel PCH Club, 6285 E. Pacific Coast Hwy., Long Beach, (562) 596-2332; goldensailshotel.com/pchclub.

DJANGO DJANGO: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

DUANE PETERS GUNFIGHT: 7 p.m., \$10. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

ECHO & THE BUNNYMEN: 7:45 p.m., \$23.50. Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1870; pacamp.com.

THE GASLAMP KILLER: 9 p.m., \$15. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

THE IRON MAIDENS—ALL-FEMALE TRIBUTE TO IRON MAIDEN: 8:30 p.m., \$16.50. OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500.

MODERATTO & LOS ANGELES AZULES: 8 p.m., \$50.25. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; citynationalgroveofanaheim.com.

RJ: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

THE SECRET AFFAIR: 9 p.m., \$5-\$7. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

SATURDAY, AUG. 8

BASIL VALDEZ: 7 p.m., \$48-\$98. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; citynationalgroveofanaheim.com.

BIG SUN: 10 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; prospectorlongbeach.com.

FIFTH HARMONY: 7 p.m., \$24.50-\$49.50. Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1870; pacamp.com.

I PREVAIL: 7 p.m., \$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

KALIMBA: 8:30 p.m., \$16.50. OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500.

LEFT LANE CRUISER: 9 p.m., \$8. Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 239-3700; longbeach.harvelles.com.

RAILGUN: 7 p.m., \$10. The Vault OC, 1200 W. Alvarez Ave., Orange, facebook.com/thevaultoc.

ROCCO DE LUCA: 9 p.m., \$15. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

SCREECHING WEASEL: 6:30 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

TABLE 87 ANNIVERSARY SHOW: 4 p.m., \$8. Table 87, 650 S. Grand, Santa Ana.

SUNDAY, AUG. 9

BERMUDA: 7 p.m., \$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

BLACK VULTURE CONSPIRACY: 2 p.m., free. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

BROODS: 8 p.m., \$7. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

DIRTY HEADS & MAGIC!: 7 p.m., \$29.50-\$49.50. Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1870; pacamp.com.

FULLY FULLBOLD REGGAE SUNDAYS: 3 p.m., \$5. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 952-1321; donthebeachcomber.com.

HATCHET: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; slidebarfullerton.com.

MARIACHI SOL DE MEXICO: 6 p.m., \$17.50. OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500.

PACIFIC SYMPHONY: HOT LATIN NIGHTS: 7:30 p.m., \$303-\$751. Irvine Meadows Amphitheatre, 8800 Irvine Center Dr., Irvine, (949) 855-8095.

MONDAY, AUG. 10

ANISOPTERA: 7 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

JOE BLANCHARD: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, (562) 437-8300; alldubliner.com.

THE ORIGINALITES: 9 p.m., free. Gallagher's Pub & Grill, 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 536-2422; gallagherspub.com.

THE ROOMS: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

TUESDAY, AUG. 11

CHRIS ISAAK: 8 p.m., \$55-\$75. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; citynationalgroveofanaheim.com.

COMING OF SAGE: 7 p.m., free. The White House, 340 S. Coast Hwy., Laguna Beach, whitehouserestaurant.com.

HAVE GUN WILL TRAVEL: 8:30 p.m., \$8. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; thefederalbar.com.

PATO BANTON: 8 p.m., free. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

THE SOLD: 8 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

WEDNESDAY, AUG. 12

AJ DAVILA Y TERROR AMOR: 8 p.m., \$8. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

AVOID THE VOID: 7 p.m., \$5-\$8. Programme Skate & Sound, 2495 E. Chapman Ave., Fullerton, (714) 798-7565; programmehq.com.

DEEP PURPLE: 7:15 p.m., \$27.50-\$57.50. Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1870; pacamp.com.

THE DUSTBOWL REVIVAL: 7 p.m., \$20-\$25. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, (562) 590-3100; aquariumofpacific.org.

RJD2: 8 p.m., \$7. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

THURSDAY, AUG. 13

ANISOPTERA: 8 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

BOMBA ESTEREO: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

CHRIS YOUNG: 7:30 p.m., \$34.50-\$59.50. Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1870; pacamp.com.

THE CITY OF ANGELS SAXOPHONE QUARTET: 7 p.m., \$5-\$7. Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971; lagunartmuseum.org.

HEATERS: 9 p.m., \$7. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

JAKE MILLER: 7 p.m., \$20-\$40. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

THE JESUS AND MARY CHAIN: 9 p.m., \$33. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

MAN OR ASTRO-MAN?: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

MICHAEL FRANTI & SPEARHEAD: 8:30 p.m., \$30-\$45. Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; foxpomona.com.

MICHAEL WOODS: 9:30 p.m., \$15-\$20. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; sutraoc.com.

THE MUFFS: 7 p.m., free. Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996; fingerprintsmusic.com.

NO DUH: 8:30 p.m., \$16.50-\$18.50. OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500.

WHITEY MORGAN: 8 p.m., \$20-\$75. Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 239-3700; longbeach.harvelles.com.

THE WILD REEDS: 9 p.m., \$8. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

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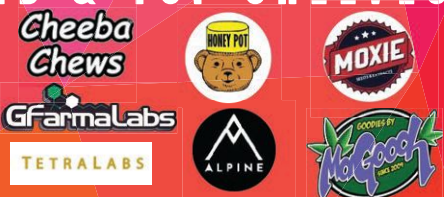


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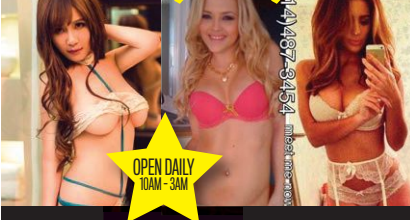
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